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on that head as he expects to get a chance, at some later date, to take the matter up in connection with a problem of his own. For the present it may suffice to report to the reader the author's views on the colonization of the North-West of England as shown in these words of his: "*There must have been a very strong immigration of Celticized Scandinavians into the Derwent Valley and S. W. Cumberland generally.*"

"*The Celticized Scandinavians in N. W. Westmorland may have come from the Derwent Valley.*"

"*An extensive colony must have been founded by Celticized Scandinavians round the inner Morecambe Bay and the rivers that fall into it.*"

"*In Amunderness, the flat and fertile region north of the lower Ribble, Celticized Scandinavians seem to have settled in large numbers.*"

"*South of the Ribble a settlement must have been founded by Celticized Scandinavians on the coast of West Derby.*"

"*The language of the Scandinavian settlers in N. W. England was not altogether uniform, particularly as regards influence from Goidelic. Some colonies seem to have been founded by settlers who had not only borrowed a number of Goidelic names and other words, but HAD ALSO ADOPTED THE GOIDELIC WAY OF FORMING COMPOUNDS.*

OTTO B. SCHLUTTER

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ORDO RACHELIS. By Karl Young. University of Wisconsin Studies in Language and Literature, Number 4. Madison, Wis. 66 pp. Fifty cents.

Of the several types of liturgical play connected with the Nativity Professor Young undertakes here a special study of one, the *Ordo Rachelis*, representing the Slaughter of the Innocents. He gives first a review of the closing scenes of several versions of the Magi play, the *Officium Stellae*, that show close approaches to a dramatization of the theme of the Innocents, and then studies in succession the genuine dramatization of the theme that is found at the close of the *Officium Stellae* from Laon, and the three versions in which it is found as a separate dramatic unit, viz., those of the monastery of St. Martial at Limoges, of the monastery of St. Benoit at Fleury, and of the cathedral of Freising. Finally there is a consideration of the textual relations, the ultimate provenience and the course of development of the versions, with a review and criticism of the views and theories of Meyer and Anz, and a brief consideration of the special question whether this type of play arose as a mere extension of the *Officium Stellae*, or as a separate and independent play, intended for Innocents' Day.

On the special question, and in a very general way on the whole question of development, the author's final paragraph formulates his opinion as follows:

"Under the general influences that inspired the great body of liturgical poetry, arose a trope (or tropes) of the responsory *Sub altare*, represented by the extant text from Limoges. Certain dramatists, wishing to carry out the implications of Herod's threats at the end of certain versions of the *Officium Stellae*, used such a trope as a substantial part of a text for an Innocents scene. The *Ordo Rachelis* thus created sometimes served as the conclusion of an *Officium Stellae*, as at Laon; sometimes, as at Fleury and Freising, it formed a separate and independent play. The relative simplicity of the *Ordo Rachelis* of Laon suggests the probability that the use of the trope in a conclusion of the *Officium Stellae* preceded its use in an independent play."

The search for the sources of the plays in the liturgy and Vulgate has yielded interesting results. The author's sane judgment very properly calls in question some of the views of Wilhelm Meyer, who in his brilliant study shows at times rather too keen a zest in establishing German origins. There is no mention, such as might well have been expected, of the scene of the Innocents in the Benedictbeuern Christmas play, with its use of two lines from the *Ordo Rachelis* of Freising. Among other merits this study has the great one which those interested have learned to expect in Professor Young's publications in the field of the liturgical drama, it offers new and excellent texts of the plays that are studied.

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PICKPOCKET, TURNKEY, WRAP-RASKAL AND SIMILAR FORMATIONS IN ENGLISH. A semasiological study by W. Uhrström. Stockholm. Magn. Bergvall 1918.

This large-octavo booklet of 80 pages might have proved a very interesting semasiological study indeed, if the author had approached his subject in a different manner. As it is, we get little more than a classified compilation of a number of such formations as pointed out by the title, and the writer has not even striven to make his selection fairly representative, as is shown by the absence of such common expressions as *cure-all*, *knockabout*, *knock-down*, *knock-out*, *lick-boot*, *marplot*, *make-believe*, *make-shift*, *never-do-well*, *split-nickel*, *stick-in-the-mud*, *stop-gap*, *shoo-fly*, etc., to mention only a few I happen to think of. To be sure, the author in the preface distinctly disclaims any aim at completeness, but he ought to have included in his list at least those of most frequent occurrence. As he has failed to do so and as his collection of material, gathered chiefly from dictionaries (notably the NED) and handbooks, is far from being exhaustive, I am very much afraid the hope expressed in the preface that the booklet 'as a collection of materials may be